



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

anthems "Lift up your heads," from the *Messiah*, and the Rev. Sir Frederick A. Gore Ouseley's "From the rising of the sun," went exceedingly well; the former obtaining an additional amount of steadiness from the fact of Mr. W. P. Aylward undertaking the office of conductor. The beautiful chorale, harmonized by Mendelssohn in *St. Paul*, was given before the sermon; and the Processional Hymn at the conclusion of the service was a smoothly written, but not remarkable, one, entitled "Oriel" in the "Salisbury Hymn-book." The sermon was excellent, and preached with so distinct an articulation by the Very Rev. Harvey Goodwin, Dean of Ely, as to be audible throughout the entire building.

The service in the afternoon was performed by the Cathedral choir, although an earnest appeal was made for the assistance of those choirs which had not left Salisbury at the conclusion of the morning service. No doubt this assistance would have been readily given, but the late hour at which the service commenced in the morning—owing to the want of punctuality of a train on the South Western railway—compelled all the singers who had distances to travel to leave immediately after dinner, which we may here say was provided in two tents erected on a lawn. The two anthems were well selected—Greene's "O sing unto the Lord," and Dr. S. S. Wesley's "Blessed be the God and Father." The latter of these compositions—a noble piece of solid ecclesiastical writing—was admirably given; but the solo parts in Greene's anthem showed sadly the want of careful rehearsal. The Processional Hymns were the same as in the morning; and the Chants to the Psalms were Earle in B flat, and Hopkins in F. The *Magnificat* and *Nunc dimittis*, Elvey in A. The services of Mr. J. E. Richardson, organist of the Cathedral, must not be passed over without acknowledgment; and the exertions of the Rev. W. Percival Ward, Diocesan Secretary, and the Rev. G. Noel Freeling, who directed the rehearsals, cannot be too highly appreciated by all who know how laborious are the duties attendant upon these choral gatherings.

On the 31st May the Annual Festival of the Diocesan Choral Association of Canterbury took place in the Cathedral. There was no procession into the building, but the choirs entered in good order from the Chapter House, and took their appointed seats. Considering the number of voices (800) there was no unduly loud singing, which is often the fault in these gatherings. The time, given by the Precentor, was well observed; and the recitation of the words in chanting fairly distinct; and considering the length of the "Choir," and the difficulty of at all times hearing the organ, the intonation was excellent. Many portions of the service were extremely impressive, but the anthem, "How goodly are thy tents" (Ouseley), first sung by the Cathedral Choir, and repeated by the combined choirs, was generally considered the best piece performed during the morning. The Bishop of Oxford preached an excellent sermon, especially addressed to the choir and all who desired the promotion of church music. At the afternoon service the Psalms were chanted to Gregorian tones in unison, the *Glorias* in harmony, but of the poorest kind. The anthem was "The Heavens are telling," from the *Creation*, which, although not perhaps done full justice to, was tolerably steady, considering the material of which most choirs are formed. The selection of hymn tunes, both in the morning and

evening, was not particularly good; the second one in the morning was the best, the old 104th; the first was a melody from the old Salisbury Hymnal. The Dean gave a few parting words to the choirs before the last hymn; and then the vast congregation moved away from the choir through the nave, the banners mingling here and there with the crowd, and presenting a most gay and animated scene. Thus ended the fifth and most successful of the Festivals yet held by the Diocesan Choral Union, the brief record of which would be incomplete were we not to mention the praiseworthy exertions of the Rev. H. L. Jenner (who conducted the choir), and the admirable organ playing of Mr. T. E. Jones, who went through the service with his usual care and judgment, although, as mere historians, we are bound to record that something was perceptibly wrong at the commencement of the *Magnificat* which could only be laid to his charge.

We should have been glad to give a detailed account of the Festival of the Frodsham Deanery Choral Association, which took place in the Parish Church of Witton, Northwich, on the 5th June; but the reports of many similar gatherings crowd upon us so that we cannot find a place for all, although our good wishes are earnestly with them. We may say, however, that at this Festival the number of voices amounted to 403; and that the whole of the service was executed in a most praiseworthy manner, the associated choirs evincing unmistakably the effects of the careful training bestowed upon them by their preceptor, Mr. Towers. At this year's gathering, too, we must remark that an anthem has been added to the service, a step most certainly in the right direction; and we trust that on the next occasion a somewhat more elaborate composition may be selected, so that improvement as well as zeal may be shown by the choir.

Besides those mentioned in our last number, Choral Festivals have been lately given, or are to be given, at Steventon, Turvey, Windsor, Rochford, Barnstaple (North Devon Choral Union), Appleby, Weybridge, East Retford, Portishead, Norwich, Llandaff Cathedral, and many other places which our space precludes us even from mentioning. At all these meetings the introduction of a higher class of music than has hitherto prevailed is rather the rule than the exception; and we have every hope, now that public attention has been directed to the subject, that a thorough system of musical training will be insisted upon wherever (even by travelling choir-masters) it can be obtained; and that the resident clergy who are favourable to the movement will unflinchingly insist upon the necessity of placing the selection of the music and the direction of the choir in the hands of those who have proved their undoubted right to receive so important a trust.

#### HER MAJESTY'S THEATRE.

The production of Mozart's comic Opera, *Il Seraglio*, will add one more to the debts of gratitude which all true artists must acknowledge due to the manager of this establishment; for as in a pecuniary point of view even the most sanguine enthusiast could scarcely dream that such works as Glück's *Iphigenia*, or Cherubini's *Medea* could be successful; so must even the most devoted Mozart lover acknowledge that the pure and unexciting music of the *Seraglio* would scarcely fill the boxes and stalls for more than two or three nights of the season. Written for voices of such extraordinary compass, another reason is evident why this Opera could never hold its place as one of the stock works of the lyric stage; for we need scarcely say how difficult it is to find Soprano voices with a compass ranging from E in *Alt* to B below the staff, or Basses extending from D below the staff to F above. The Overture is charming, and instrumented with that care which distinguishes all

Mozart's orchestral compositions, even when it is notorious that they were almost waited for by the impatient performers, who could not be persuaded to place implicit faith in the composer's unprecedented readiness. Of this Overture Mozart himself writes thus: "The Overture is quite short, with alternate *pianos* and *fortes*, the Turkish music always coming in at the *fortes*. It is modulated through different keys, and I think no one can well go to sleep over it, even if his previous night has been a sleepless one." Madlle. Cavalleri, the original representative of *Constanza*, must have been more than satisfied with the brilliant passages expressly written for her by the composer; for, as he himself says, he has sacrificed much of her music to the necessity of displaying her "flexible throat," and hence a dash of the Italian *bravura* is somewhat oddly interwoven with the otherwise thoroughly Mozartish style of the music. How Madlle. Titens threw off all these *routades*, some rushing impetuously up to D in *Alt*, may be imagined by all who know her powers. As a whole, we can scarcely imagine that the part was ever so well sung; for Madlle. Titens' qualifications embrace all the requisites for the lyric stage, and do not—as is the case with many established favourites—rest upon any especial merit so brilliant as to blind an audience to her defects. Herr Rokitsansky has just the exceptional Bass voice requisite for the part of *Osmün*; and although he did not add anything to the humour of the part, he sang the music like an artist throughout. His song in the first act was given with an ease only attainable by the consciousness that his ponderous voice and extensive register were fully equal to execute anything that had been executed by his predecessor Herr Fischer, for whose "grand Bass voice," as Mozart calls it, the music was specially written. In the drinking Duet, too, with *Pedritto*, he was excellent, and actually drew from the unusually stolid audience a well-merited encore. The part of *Blondina* was entrusted to Madlle. Sinico, who gave the music with the utmost finish and brilliancy, and toyed with the difficulties of the *bravura* passages with as much ease as Madlle. Titens. Dr. Gunz, as *Belmonte*, sang well, as he always does; but interpreting his native music in a foreign language, he can scarcely do himself the justice he deserves. His style is thoroughly German, and his nature is not sufficiently malleable to translate himself into Italian. Herr Stagno was an efficient *Pedritto*; and Signor Foll did all that could be desired for the small part of the Sultan. The applause was general at the conclusion; and the vocalists were called before the curtain according to a custom which is now looked upon both by audience and vocalists as a mere graceful act of courtesy at parting.

The subscription nights are now over; but the season has been lengthened out, as usual, by a series of popular performances at reduced prices.

### ROYAL ITALIAN OPERA.

It was well that the Opera *Crispino e la Comare*, produced here on the 14th ult., was styled "comic," for assuredly, had it not been for such an intimation, the audience would never have discovered it. Based on a silly story about a cobbler being transformed by a fairy into a doctor, there might still have been some room for humour; but the author of the *libretto* has missed the opportunity; and certainly the brothers Ricci have not helped him over the difficulty by the liveliness of the music. The three acts contain scarcely a piece that can redeem the opera from utter worthlessness, the best being a trio, already known in the concert-room—in which the sham doctor quarrels with the real ones respecting his knowledge of the healing art—(admirably sung by Signori Ronconi, Ciampi, and Capponi) and some lively music for the cobbler's wife, which was of course given to perfection by Madlle. Adeline Patti. Mozart's *Le Nozze di Figaro* came out literally at the end of the season—but we refrain from attempting to divine the policy of operatic management. The house closed its doors on Saturday, the 28th ult., being the last night of the subscription, and consequently (according to what we conceive a wise policy) the last night of the season.

### CRYSTAL PALACE.

THE musical arrangements at this Floral Concert-room have been highly attractive during the past month. A large meeting of the Metropolitan Charity-school Children took place on the 3rd ult., when some music well adapted for the occasion was sung, under the conductorship of Mr. Henry Buckland. On Saturday, the 21st ult., the last of the "Opera Concerts" was given, before a large audience. The principal vocalists were Madlle. Ilma de Murska, Madlle. Sinico, Madlle. Enequist, Dr. Gunz, Signor Stagno, Mr. Santley, Signor Bossi, and Signor Tasca.

### ROYAL GALLERY OF ILLUSTRATION.

THE agreeable Entertainment at the Gallery of Illustration continues a career of unabated success. There has seldom been a piece like the *Yachting Cruise* better adapted to enable us fully to appreciate the talents of the celebrated trio of performers who delight the public in Regent-street. The season, we hear, will be brought to a close about the third week in August. Our readers, we have no doubt, will avail themselves of the opportunity of again enjoying the *Yachting Cruise* and the *Wedding Breakfast*.

WE hear that Mr. G. A. Macfarren has written additional wind-instrument parts to Handel's *Israel in Egypt*, and that they will very shortly be published. We hope soon to have an opportunity of hearing the work performed with this interesting addition to Handel's somewhat thin score.

A GRAND Choral Festival, in aid of the Choir Benevolent Fund, was given at St. George's Chapel, Windsor, on the 6th ult., the day after the marriage of H.R.H. the Princess Helena. There was a full choral service, with Tallis's Litany, and a selection of Anthems. A feature in the service was the Anthem composed by Dr. Elvey in honour of the marriage of the Prince of Wales, which was performed with orchestral accompaniments, in addition to the organ. From the large attendance, we have every hope that a handsome sum was realized towards the funds of the excellent charity on whose behalf the Festival was given. Dr. Elvey presided at the organ at the morning service; and conducted a performance of Glee, Madrigals, Part-songs, &c., which was given at St. Mark's School, in the evening.

THE Civil Service Musical Society gave a Concert on the 20th ult., at St. James's Hall (in aid of the funds of King's College Hospital), which we are glad to say was extremely well attended. A Cantata by Mr. Fred. Clay, called "The Knights of the Cross," (words by R. Reece, Esq.) was produced for the first time, and sufficiently proved that, as an amateur, Mr. Clay has many claims to attention. We regret that Mr. Bentham (of whom we made favourable mention in our last notice of this Society's Concert) was prevented from singing by indisposition, and his place was supplied by Mr. W. H. Cummings. Mr. A. S. Sullivan was a most efficient conductor.

A GRAND Evening Concert was given by Mr. W. Layland, at the Victoria Hall, Bayswater, on Tuesday evening, the 10th ult. Mr. Layland was assisted by Miss Poole, Miss Edith Wynne, and Messrs. C. Hutchings, Chaplin Henry, Chatterton, and John Thomas. Miss Kate Rae and Mr. Layland presided at the pianoforte.

ON Tuesday evening, the 10th ult., a Miscellaneous Concert was given at the Music Hall, Store-street, by Mr. W. H. Davies's Choir. The programme was an admirable one; the principals being Misses Bowker, Christian, Durley, Vine, and Mrs. Tremlow, Messrs. Bridge, Bush, Sanderson, Sheppard, and A. Smith. The band of the First Middlesex Engineer Volunteers attended, and performed a choice selection of music, under the direction of their band master, Mr. Cubis. The various Choruses, Part-songs, &c., were effectively executed by the choir, who kept, as usual, admirable time and tune; the Solos were also capably rendered, and greeted with much applause. The buffo air and duet, "Ellixir of Love," given with much humour by Messrs. Bridge and Bush, was encored. Miss E. Stirling presided at the pianoforte; and Mr. Davies conducted.

THE Quarterly Concert of the Birkbeck Choir took place at the London Mechanics Institution, on the 25th ult. The style in which the various solos and part songs were given reflected great credit on the performers, and proved unmistakably the energy of the musical director, Mr. J. C. Benthin. Amongst the most successful performances of the evening we may mention the two part-songs, the "Carnovale," Rossini, and "Sweet and Low," J. Barnby, both meeting with great applause. The soloists being chosen from the choir is a great inducement for singers to join.

THE opening of the new organ, Broadway Chapel, Hammersmith, took place on Wednesday evening, the 4th ult., when Mr. Filby, Mr. E. H. Turpin, Dr. Dearie, Mr. Ridley, and Mr. Dawson, organist of the chapel, played a selection of sacred music.

A VERY successful choral service was held at Christ Church, Watney-street, on Friday evening, the 20th ult., to celebrate the completion of some very fine stained windows. Eldon's Evening Service in C, and the anthems, "Thine O Lord," "In Jewry is God known," "Hallelujah Chorus," &c., were very creditably executed by members of several local choirs, ably accompanied by Mr. A. W. Coleman, organist of St. Mary's, Whitechapel, who also produced some very fine effects, in the voluntaries, upon the organ.

CITY SACRED HARMONIC SOCIETY.—The first concert by this newly-established Society took place under very promising auspices, on Wednesday evening, the 18th ult., at Finsbury Chapel, Moorfields. Principals: Misses Burnett and Newson, and Messrs. Wilbye Cooper, and J. G. Patey. The oratorio was most effectively given by a chorus of 250 voices, with a full band of 50 performers from the Italian Opera, Sacred Harmonic Society, &c., &c. Mr. Wilbye Cooper and Mr. J. G. Patey of course sang well, and the ladies acquitted themselves very creditably. The choruses "O thou that tellest," "For unto us," "Lift up your heads," were given with great effect. The audience numbered about 900 persons, and scarcely one left his seat until the end of the performance, so thoroughly did the music appear to be enjoyed. Mr. J. Murray led the band and Mr. H. Piper conducted.

MR. ARTHUR S. SULLIVAN'S Concert at St. James's Hall on the 11th ult. was in every respect a highly successful one. Appealing to the public as a composer, Mr. Sullivan was perfectly right to print his own name as often as he pleased in the programme, and to stand or fall by the result. We have already given our opinion on his Symphony—which of course occupied a conspicuous place in the Concert—and of his Overture to the *Sapphire necklace*, we may say that there is very much to admire, and that, without contrasting it with mature works, it contains sufficient to show that Mr. Sullivan has power to advance to a high place provided that power be rightly directed in time. A great feature of the Concert was Madame Goldschmidt's singing of two songs by the Concert-giver, and her brilliant execution of Handel's "Sweet